

STYLES AND SYMBOLISM IN E. D BAKER'S "THE FROG PRINCESS"

MUDERHWA BABONE SERGE*

Abstract

This paper deals with the analysis of different styles and symbols that Elizabeth Dawson BAKER uses to convey the message throughout her narrative entitled *The Frog Princess*. It focuses on the stylistic devices that readers should take into account for a better literary analysis of works of art. Given the fact that a number of readers do not pay much attention to styles and symbols while dealing with different aspects of literary genres, our aim is to highlight some of the styles and symbols that Baker uses as a means of communication throughout *The Frog Princess*. Therefore, this study has revealed that a number of characters use different linguistic styles and symbols with a view to the message beyond the literal meaning of the words. Hence, styles and symbols are basically regarded as tools used to beautify the narrative. This has been actually noticed throughout the actions and interactions amongst different characters in Baker's *The Frog Princess*. As illustrated in the novel under study, styles and symbols are used with much importance for a better understanding of a work of art or narrative.

Key words: *styles, symbolism, the frog princess*

Résumé

Cet article porte sur l'analyse de différents styles et symboles qu'Elizabeth Dawson Baker utilise dans son roman intitulé "The Frog Princess" pour transmettre le message. L'étude se focalise sur l'aspect stylistique et interprétatif dont les lecteurs de ce roman peuvent prendre en considération pour la meilleure compréhension du message que l'auteur veut transmettre à travers son œuvre littéraire. Étant donné que certains lecteurs n'attirent pas trop attention sur les différents styles et symboles en s'abstenant d'interpréter la signification connotative et dénotative de tous les mots et expressions utilisés par le personnage dans une œuvre littéraire; notre objectif est d'insister sur l'interprétation et l'analyse des styles et les symboles que l'auteur utilise dans ce roman. Nous avons pu révéler que l'auteur ne fait pas usage de tous ces éléments seulement pour la simple beauté du texte mais aussi et surtout pour l'usage des mots, termes et expression au-delà de leurs significations littérales et habituelles. Nous avons démontré que l'analyse des styles et l'interprétation des symboles sont très importantes pour mieux comprendre le message transmis dans une œuvre littéraire.

Mots clés: *styles, symbolisme, the frog princess.*

1. INTRODUCTION AND BACKGROUND

Literature embodies different aspects that need to be taken into account for a better literary analysis. Therefore, in this study entitled *Styles and Symbolism in Elizabeth Dawson BAKER's 'The Frog Princess'*, we are going to depict the styles and symbols that Baker uses in the narrative in order to convey the message to

* Tél. +243 997126874, sergebabone@gmail.com

her readers. The analysis is based on linguistic means and literary devices that are basically used in this novel. Our assumption is that she selects reliable and implicit styles, different from every day speech to convey the message and beautify the whole narrative. Therefore, this essay is made of two main sections; the first section basically deals with the main linguistic styles that E.D Baker uses in the *Frog Princess*. The second one points out the different symbols that the author refers to throughout the characters' actions and interactions. Hence, this piece of writing gives a systematic study of stylistic features and their application to E.D. Baker's "*The Frog Princess*". The author's use of the language proves that the readers of the novel understudy should understand E.D. Baker's stylistic devices to decode the exact message that she wants to convey to her audience or readers.

2. STYLES IN E. D BAKER'S '*THE FROG PRINCESS*'

This chapter mainly focuses on the different styles and the narrative techniques that E.D Baker uses in *The Frog Princess*. We are basically going to highlight the exiting link between the novelist's techniques and the underlying message of her text. Both elements are so inter related that it is unfair to discuss them separately.

2.1 The author's style

Style refers to the discourse technique that a writer uses to convey his or her message either in prose or in verse; a manner which reveals the writer's tonality. This personal way of respect, Buffoon (1972:203) declares that "the style is the man." Taking into consideration the above mentioned quotation, the most prominent point that arises in this sub point is to reveal Elizabeth Dawson Baker's style in "*The Frog Princess*". This point will be fully discussed throughout different stylistic devices that the writer uses. The most prominent are illustrated as under:

2.1.1 Pathetic fallacy

According to *Oxford advanced learner's Dictionary* (2010), pathetic fallacy is the effect produced when animals and things are shown as having human feelings. Pathetic phallacy is one of the styles E.D Baker uses in *The Frog Princess*. In fact, the best example of it is presented in the following passage:

"I knelt on the ground at the edge of the pond. With a mighty leap, the frog landed on the ground beside me and puckered his lips. "Wait just a minute, "I said, drawing back. The frog looked distressed. "You haven't changed your mind, have you?" "No, no, it's just that.... Well, here". Fumbling in the small pouch attached to the waist of my gown, I found an embroidered handkerchief. I reached out and gently patted the frog's mouth clean. "You have had dried fly feet stuck to your lips, ", said, shuddering. "All right, let's try again". This time the kiss went without a hitch. I leaned down, puckered my lips, and closed my

eyes. Violet, which had had far more experience than I. You should always do that when kissing a boy. I summed it was the same when kissing a boy frog. The frog's lips felts felt cool and smooth against mine. The sensation wasn't too unpleasant. (E.D. Baker, 2002: pp27; 28).

In reference with the above-mentioned quotation, the frog is shown as having human feelings. First, the frog desires a kiss that most human beings often desire as well. When the kiss goes on, the frog looks distressed because of Emma's withdrawal of her tongue. In fact, even humans do feel distressed if one may interrupt the sensation in their intimacy relationship. Besides, this is why he does not like Emma's tongue withdrawal.

2.1.2 Personification

This is the fact of presenting objects or qualities as human beings. Here, animals, inanimate objects or abstractions are represented as having human characteristics. Thus, the following passage illustrates the use of personification in *The Frog Princess*.

"No, Wait; came back; "called the frog." You can't go now, this is an emergency, where's your compassion? Where is your sympathy? Where is my kiss?" (E.D. Baker, 2002:7)

Speech is one of the most crucial features of human and nothing else can achieve this function. However, it is relevant from the above mentioned quotation that the frog speaks as a human being. Hence, the fact of attributing the characteristic to an animal justifies the author's use of personification. In other words, the frog is personified since the speech is attributed to it. Personification also occurs in E.D.Baker's by giving the bat the ability to speak and replace it by a personal pronoun as shown in the lines bellow:

The bat's expression brightened momentarily; then she shook head and frowned. "It's no good", she said: I'm made to be a witch's bat. It is what I've always been and I'll always be." (E. D Baker 2002: 105, 106.)

It results from this passage that the bat is personified as it speaks; the circumstances under which it speaks when Emma turns back into the room to invite the bat to escape with them. The bat refuses to escape since it was suspected to be a witch's bat. The use of the personal pronoun "she" to stand for the bat spoken of and "I" to show the bat speaking is the best description of the personified bat. Equally important E.D.Baker uses apostrophe in her work of art.

2.1.3. Apostrophe

It is a figure of speech in which someone absent or inanimate thing is addressed to as if it was alive or present and could reply. An apostrophe is a direct address to the dead, to

the absence or to the personified object or idea. The following lines best mirror apostrophe in “*The Frog Princess*”:

*Beyond the charm,
Beyond the spell,
Show us the truth
You know so well.
Discard the false
And let us see
Your real form
As it should be (E.D Baker, 2002: 67)*

In the above highlighted quotation, we can notice that Grassina, the speaker addresses to the absence. This is a personified idea which Grassina thinks that it would provide clear information about Emma’s reappearance. In fact, Grassina does not accept that the frog speaking to her is Emma. To bear evidence on this fact, Grassina speaks to the absence that she believes to be the all-knowing, and that could discard the false and show the truth. Furthermore, Baker’s “*The Frog Princess*” is hyperbole.

2.1.4 Hyperbole

Oxford advance learner’s dictionary (2010) defines hyperbole as the use of exaggeration. That is to say the limit beyond the truth, not to persuade or to deceive but to emphasize a feeling or to produce a humorous effect. Baker uses hyperbole in *The Frog Princess* to convey the message to her readers as shown in the passage bellow:

“Not in a million years; I told you you’d never guess it. She’s arranging for me to marry Prince Jorge ;”(E.D.Baker, 2002: 26)

The above illustration shows that the overstatement “a million year;” aims at intensifying the period of time from when Emma told Eadric that her mother is arranging to marry prince Jorge to the time of speaking. It is used here to mean that it’s not a long time ago” that she spoke it to Eadric.

Hyperbole also occurs in the utterance: “I laughed until my sides hurt”. E.D. Baker, 2002:165). Here, the fact is that Emma’s sides didn’t hurt physically. The writer intensifies the laughter; he would rather say: “I laughed so mush”. This exaggeration is used though takes the upper hand to the detriment of feeling. In short, it emphasises the laugh produced by Emma. Besides this, E.D. Baker uses repetition in her narrative.

2.1.5 Repetition

Repetition is a figure of speech in which words or phrases occur more than once. This technique is over used in *The Frog Princess* with different purposes and functions. Actually, there are different kinds of repetitions found in E.D. Baker’s *The Frog Princess*. But our paper will be restricted to anaphora, alliteration, parallelism, apostrophe, inclusion, and Polysyndeton.

2.1.5.1 Anaphora

Repetition gives a particular intensification of expression in the novel. In so doing, E.D. Baker uses different kinds of repetition. But, the first one we are going to consider is “anaphora”; it is a rhetorical figure which consists of repeating the same word/words or phrase at the beginning of successive clauses or sentences. The best illustration is expressed in the following passage:

***I laughed until** my sides hurt. **I laughed until** tears ran down my cheeks. **I laughed until** I was weak and gasping for breath. (E.D. Baker, 2002, 165)*

It is relevant from the above-mentioned passage that the phrase “I laughed until” is used three times to begin successive sentences or clauses. Consequently, the repetition emphasises the frequency of Emma’s laughs. When reading, however, the reader’s attention is drawn directly to the laugh. Anaphora is thus used in the above quotation with parallelism and climax. The thing Emma was laughing at was the fact of being tickled by Eadric. The tickle motivates Emma to laugh from the hurt of her sides up to the time when she gasped for breath.

Repetition is also used in the following passage: “**OW; OW. OW; OW;** she said; hopping on one foot while cradling the other in her hand. You dropped it on one me; **OW. OW; OW;** “

In the above-described quotation, we can notice that E.D. Baker uses the exclamation **OW. OW; OW;** at the beginning and at the end of the paragraph to raise the reader’s attention about the seriousness of the sudden pain felt by the swamp fairy. This exclamation expresses surprise, emotion and sudden pain.

Accordingly, Basile Marius Ngassaki (Jamyari 2006: 62) asserts that “exclamation is a category of discourse which shows the natural and inner expressivity. A link is established between a thought and a word or a linguistic structure, which pulls it out.

2.1.5.2 Polysyndeton

Polysyndeton” is an identical repetition of conjunctions in a paragraph. In other words, it is the overuse of conjunctions in clause succession, especial where some might be omitted without altering the message throughout the text. The following lines clearly illustrate polysyndeton in “*The Frog Princess*”.

*“I’ve been trying so hard **and** I thought I was a good swimmer **and** now you tell me that I’m not **and** I’m a frog **and** I don’t want to be **and** I’m scared **and** now on top of everything else I’m hungry; “(E.D.Baker, 2002: 36)*

This passage shows that the conjunction “**and**” is used six times to insist on how Emma is confused of being a frog, and thus everyone in the swamp was gossiping about talking her of being a crazy female frog who couldn’t swim any better than a newly

hatched tad pole the repletion. This also emphasizes the fact that Emma in expecting herself as a good swimmer yet other frogs do not think so. Therefore, polysyndeton is used here to emphasize simultaneousness of described actions, to disclose the author's subjective attitude towards Emma and Eadric, and to create rhythmical effect.

2.1.6 Comparison

Comparison is defined as the act or process of examining two or more people or things to draw similarities and differences between them. As far as stylistics is concerned, it is a figure of speech which consists of comparing two elements in order to picture his/her message. In this way, the writer draws a comparison between two things. In fact, E.D. Baker's *"The Frog Princes"* comprises excessive use of comparison. In this regard, simile and metaphor will be our main concern in this section.

2.1.6.1 Simile

The Columbia Encyclopaedia; 6th edition, defines simile as follows: "A simile is figure of speech used to make a comparison between two things with the words "like", "than" or "as" ". This technique is excessively used in *"The Frog Princess"*. Thus, simile acquires different interpretations depending on the context in which it occurs. The narrator alludes to simile in these terms:

"Quack;" I said sounding as much like a duck as I could (E.D. Baker, 2002: 155)

It results from this passage that in this simile "Emma" being a frog compares herself to a "duck". In the above-described passage, E.D. Baker uses what is called in stylistics "imaginative comparison" the kind of mental similarity that is expressed in simile. It is important to note that in the above quotation, the author raises the matter of the conflict between Bowser, The dog and frog the dog eats frogs, yet Emma and Eadric are also frogs. As the two frogs appear at glassine's house, the dog "Bowyer" is already there. Ready to eat the two frogs, they jump into the water and Eadric swims at the bottom. Emma is not able to swim very far. Therefore, the only help Emma had to resort to was to "quack" like a duck because she knew that dogs are afraid of ducks. Sounding a much like a duck, Bowser thought that it was a duck then he went back whining.

In addition, the passage that follows is also a perfect illustration of simile: "Even *as* a little girl, I had thought that the swamp was a magical place where new lives began and old ones ended, where enemies and heroes were not always what one expected, and where anything could happen, even to a clumsy princess" (E.D. Baker, 2002:1). Actually, in this simile "Emma" compares herself to a little girl to refer to the ignorance that she had before she tasted the life in the swamp is totally different from that within the swamp. Apart from that, sometimes E.D. Baker uses also hyperbole.

2.1.6.2 *Hyperbole*

It is a figure of speech in which statements are exaggerated to express simile. Describing the period of time from when Emma told the frog boy “Eadric” that her mother is arranging for Emma to marry Prince Jorge to the time when they follow exaggeration. “Not a million years; I told you you’d never guess it. She’s arranging for me to marry Prince Jorge;” (E.D. Baker, 2002: 26). Another kind of simile used with hyperbole is found in the following quotation “I could never be happy married to someone like that; besides, he makes me so nervous I get all tongue. Tied and I can’t think of what to say”. (E.D. Baker, 2002: 26).

From the above quotation, we can say that that E.D. Baker describes Emma as a rude idiot who would not like to get married to a prince; he is referred to like someone who barely acknowledges the girl’s existence. Hyperbole occurs however, when the author uses the expression “*tongue-tied*” to mean that after portraying the negative behaviours of Prince Jorge, it happens that the speaker exaggerated until she lacked criticisms about him.

2.1.6.3 *Metaphor*

Metaphor derives from Latin word “metaphor a” which means “to carry, to transfer”. *Oxford advanced learner’s dictionary*, (New eighth editions, 2010) defines metaphor as the imaginative use of a word, or phrase to describe something else, to show that the two have the same qualities, for example the entire worlds a stage. Metaphor is in fact, the description of something or somebody in the way that is different from its normal use, in order to show that the two things have the same qualities and to make description more powerful. Metaphor is used to draw a particular attention to the reader. Among extensive metaphors used in E.D Baker’s “*The Frog Princes*”, the following illustrates best the case.

“*Our relationship had only gone downhill from there*”. (E.D. baker, 2002:22)

Metaphor is the phrase “gone downhill”. Here, the phrase is used figuratively to connote» decrease” or “stop”. In other words, the relationship between Emma and Eadric decreased or even stopped from the time when Emma tripped entering the room at the sight of Eadric. Instead of helping her, he laughed, making her feel even more like an idiot. In the view of what precedes, E.D. Baker uses metaphor to raise the reader’s knowledge to connote the meaning of words regarding language in use. Amana styles used by E.D. Baker in the *Frog Princes* figures also the question in-the-narrative.

2.1.7. *Question-in-the narrative*

A question-in- the narrative changes real nature of a question and turns it into a stylistic device. One question in the same narrative is asked and answered by the same person,

usually the author. Thus, in E.D Baker's *The Frog Princes*, this device is evidenced in the following lines:

My heart sank. Marry Prince Jorge? I couldn't believe that one might thing that we were suitable for each other. (E.D. Baker, 2002: 23)

It results from the above-mentioned lines that Emma is asking a question and answers it herself. She is in dilemma, either to marry Jorge and finally absconds from her home. Question-in-the- narrative as highlighted in the above quotation is used by the author as akin to a parenthetical statement with strong emotional implications. Hence, Emma asks the question to introduce her desired reaction to the content of the speech. Such a question shows the character's real internal monologue. Moreover, E.D. Baker uses rhetoric questions as stylistic device.

2.1.8. Rhetoric question

It is a special syntactic stylistic device, both the structural meaning of the question and the statement are materialised. In fact, the following quotation is the best illustration at issue:

“Isn't it obvious? “ I asked. I'm a frog and it's your fault; this wasn't supposed to happen. You said you would turn back into a prince. You never said I could turn a frog;” (E.D. Baker, 2002: 34)

In the passage described above, the question asked by the author does not expect an answer. Hence, it is asked to show Emma's anger for what has happened after kissing the frog. When the frog asked a kiss from Emma, he did not tell her that the result would be her change into a handsome boy, and they would engage one to another. As a matter of fact, after the kiss, Emma becomes a frog too. That is why Emma is asking such a rhetoric question to express heavy disappointment, reproaches and anger for what has happened, rather than getting a reply. In the situation above, it is asked to show the dramatic nature of the change. Aposiopesis is another stylistic device used in E.D. Baker's "*The Frog Princes*".

2.1.9 Aposiopesis

Also called break-in- the narrative, aposiopesis is an abrupt breaking-off in speech, often indicated in print using an ellipsis (...) or an em, dash (-). In fact, this device is used extensively in E.D. Baker's "*The Frog Princes*"; the following passage is the evidence at issue:

“and my bracelet.....” (E.D. Baker, 2002: 40)

Obviously, from the above-mentioned quotation, we come to the conclusion according to which, Emma, the speaker is agitated because the otter has taken her bracelet. The break-in- the above passage has the function to reveal the agitated state of the speaker.

2.1.10 Flashback

According to *Oxford advanced learner's Dictionary New 8th edition*, 2010, flash back is a part of a film/ movie, play etc. that shows, scene that happened earlier in time than the main story. The good but excellent illustration from E.D. Baker's "*the frog princess*" is observed in the passage below.

"It was no epic tale, believe me. I thought I was in love with a princess and hopped to win her favour by giving her same madwort. I'd heard that if you picked it at midnight on the night of the full moon, then boiled the leaves, you cup. I was convinced that I was her true love and that it was my face shed see".

"I never found it, but I did come across the old witch. She was out looking for plants that night, too. I stumbled across her in the dark, which was pretty unpleasant, believe me. She was wearing a filthy gown and smelled terrible. That's when I made a comment about her clothes and hygiene. She took offence and wham; the prince became a frog;" (pp 61-62).

To the light of the above passages, it is prominent to underline that E.D. Baker interrupts the action to show an event that happened earlier. In fact, the author interrupts the natural sequence of events in the novel and gives place to the two and above passages. He "flashes back" to tell the reader or audience what happened earlier in the story or in Eadric's life before he met Emma. It is however, a form of a reminiscence of Eadric's life.

2.1.11 Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature.

Oxford advanced learner's Dictionary (New 8th edition, 2010) states that Onomatopoeia is the effect produced when the words used contain similar sounds to the noises they describe. Although the stylistic device is used frequently in E.D. Baker's "*The Frog Princess*", we restricted at issue:

"Quack! Quack! Quack!" I said again, bobbing up and down in the water like a duck. (E.D. Baker; 2002: 156)

What is interesting to note from the above passage is the repeated use of the sound "Quack! Quack! Quack!". The combination of the sounds aims at making the sound of the utterance an echo of its sense. In fact, the repetition of the sound "Quack!" actually produces the sound of a duck. This type of onomatopoeia is called indirect onomatopoeia because what makes the sound is used in the utterance. Further, E.D. Baker uses anacoluthon to communicate to his audience.

2.1.12 *Anacoluthon*

Anacoluthon is a sentence or clause that is grammatically inconsistent, especially with respect to the type of clausal or phrasal complement for the initial clause. It is also a typical defect sentence structure. Anacoluthon is used in rhetoric and grammar to refer to a grammatical sequence which begins in one way, and finishes in another. The narrator makes use of this device in the following terms:

“I can’t help it – I don’t like dogs. And look at the size of those monsters ! are you sure they’re all asleep?” (E.D. Baker, 2002: 154) from this quotation, anacoluthon is marked a hyphen.

The use of the hyphen is justifiable by the author’s failure to keep the whole intended construction in the mind of Emma.

2.1.13 *Irony*

It is a stylistic device which provides a contrast between what is stated and what is meant. It also provides contrasts between what is expected to happen and what actually happens. Among the three of irony to be distinguished, our study focuses on irony of situation and verbal irony.

2.1.13.1 *Irony of situation*

This is a type of irony in which the writer shows a discrepancy between what is expected as a result of some action or situation and its actual result. The following is the case at issue as evidenced in E.D. Baker’s *“The Frog Princess”*.

“Isn’t it obvious?” I asked “I’m a frog and it’s your would turn back into prince. You never said I could turn into a frog!” (p: 34).

In the light of the above passage, it is clear that the change of Emma into frog was not expected. In fact, when frog was negotiating a kiss from Emma, he ensured her that he would change into handsome boy. As a result, instead of taking his human state, Emma also becomes frog. In other words, the contrast occurs between the expected result of the kiss and its actual result. Besides this, E.D. Baker uses the verbal irony to convey the message to the audience.

2.1.13.2 *Verbal irony*

This is another type of irony in which a writer or speaker says one thing and really means something entirely opposite of what is said or expressed. Illustrating example goes in the following terms:

“Really? And how would I do that?” the witch asked in a friendly voice (p: 67).

As we can observe from the above quotation, Vannabe, the witch is speaking in a friendly voice, but the reaction is different from what we can expect. In fact, Emma and Eadric went and met the witch whom they were expecting to turn Eadric into frog. They were compelled to meet Vannabe whom they supposed could change them into humans. Hence, Vannabe speaks to them in a friendly voice as if she is able to help them; unfortunately she means something entirely different. Instead of changing the two frogs into humans, the witch drops the sack she had been carrying and swooped down on them. In fact, the witch rejoices to become tongues and toes.

3. SYMBOLISM IN E. D. BAKER'S "THE FROG PRINCESS"

3.1 Symbols in E.D. Baker's "The Frog Princess"

Wikipedia, the free encyclopaedia defines a symbol as something that represents an idea, a process, or a physical entity. The purpose of a symbol is to communicate meaning. In fact, E.D. Baker uses symbols intensively to convey his intended message. In the narrative, symbolic meanings are revealed through various factors including popular usage, history and contextual intent. The main symbolic action in *The Frog Princess* is practically shown through what is drawn on the cover of the novel.

3.1.1 frog

The drowned frog symbolises "Emma" when she was neglected. The red embroidered hand towards Eadric.

The passion is that of strong feeling of love and enthusiasm. In fact, Emma meets the frog caste by the witch, and becomes strongly excited and interested in Eadric's state of being a frog. The result is that Emma is also involved in that state. The change is due to a very strong feeling of sexual love.

3.1.2 crown

The crown that the frog puts on the head is much more than an object in the shape of a circle, usually made of gold and precious stone.

The crown symbolises power. Thanks to the love that Emma had towards Eadric, she is raised. That is, Emma becomes the queen of upper Montevista. As stated by MC. Dougal little (1996: 7) in prentice hall literature, a "crown" is a symbol of a king's status and authority.

3.1.3 Kiss

A kiss is a contact between two pairs of lips. As, it is described by E.D. Baker's "*The Frog Princess*".

"You want a kiss? Fine! I'll give you a kiss. I'd rather kiss you than Prince Jorge any day!"

I knelt on the ground at the edge of the pond with a mighty leap; the frog landed on the ground besides me and puckered his lips.

"Wait just a minute" I said drawing back.

The frog looked distressed. You haven't changed your mind, have you?"

"No, no, it's just that.... Well, here. "Fumbling in the small pouch attached to the waist of my gown I found an embroidered hanker chief. I reached out and gently patted the frog's mouth clean. "You had dried fly feet stuck to your lips, "I said, shuddering.

"All right, let's try again."

This time the kiss went without a hitch. I leaned down, puckered my lips, and closed my eyes, (pp: 27, 28)

To regain its humanity, the frog is in need of a kiss from a princess. Emma, being the princess, she agrees to kiss the frog. Thus, the above passage describes how the kiss went on, it has been shown in the above-mentioned quotation that a kiss is much more than the brief contact between two pairs of lips. E.D. Baker points out that its transformative abilities have been well noted in *The Frog Princess* as disparate as sleeping beauty.

The kiss, symbolizes sexual relation between Emma the princess and the frog. This fact is evidenced in the following passage:

I leaned down, puckered my lips, and closed my eyes.

Violet, who had far more experience than I, had me you should always do that when kissing a boy frog. (p: 28)

In the above mentioned quotation, a kiss implies sexual relation though the writer does not express it directly. This argument is supported first of all by the position that the princess, Emma, takes to kiss the frog. Second, the experience that violet gives to her. What is generally accepted is that the sexual relation often takes place when a women leans down either shies, it happens to them to close their eyes. Moreover, there is a symbolic sentence in the first quotation. The sentence is: "*you had dried fly feet stuck to your lips*" Even though the writer does not say it, the above sentence is symbolic

because it shows that the sensation of the relation was not good at the very beginning of the action. Evidently the first sexual relation for a girl does not sound well. Once she becomes accustomed, it is done without any problem or difficult. Another symbolic sentence used by E.D. Baker in *The Frog Princess* is illustrated in the quotation below “*She nailed all of your shoes to the floor*” (p: 26)

What the reader has to understand from the above symbolic sentence is that Emma is informing the frog how her mother neglected him. So, the sentence symbolises negligence.

3.1.4 Personal names

According to Wikipedia, the free encyclopaedia also added by saying that personal names are symbols representing individuals. The most apparent in *The Frog Princess* are the following;

Emma, Aka Emeraldalda –the princess and heir of greater greensward, and a young witch who has yet acquired full control over her magic.

Another prominent individual name used as a symbol is Eadric. Playing an important role in the novel, Eadric symbolises the prince and heir of upper Montevista.

The following illustration is the case at issue;

“You could try calling me Eadric”.

“You mean you really are prince Eadric? That wasn’t something you said just to get a kiss?”

“I really was prince Eadric, back when I was human. I’m surprised you hadn’t heard of me. I was quite famous, you know. However, now that I’m a frog, I’m just plain Eadric”

“In that case, I’m Emma. Princess Emeraldalda is much too formal for a frog” (P: 46) The above passage shows that “Emma” symbolises “the princess”. “Eadric” is the symbolic personal name of the “prince” and the noun “frog” stands for Eadric.

In addition to these symbolic names, “Grassina” stands for the younger sister of elder sister Greensward’s queen, as well as the Green witch. She is very close to her niece Emma. Finally, L’il is a bat who was held hostage at a witch’s Cobin. After Emma freed her, she decided to stay her with Emma. The fifth symbol used by E.D. Baker in her work, *The Frog Princess* is the swamp.

3.1.5 The swamp

Oxford advanced Learner's Dictionary (2010: 1507) defines "swamp" as an area of ground that is very wet or covered with water and in which plants, trees etc are growing. E.D. Baker's *"The Frog Princess"* uses a swamp as a symbol.

"Even as a little girl, I had thought that the swamp was a magical place where new lives began and old ones ended, where enemies and heroes weren't always what one expected, and where anything could happen, even to a princess (p: 1).

A swamp is an area of ground where life is abundant. As for E.D Baker, the swamp is a magical place, where one cannot be expected awkward because Emma is a clumsy princess. The writer uses the swamp to refer to the beginning and the end of the scene.

"New lives", in the above passage symbolizes the froghood and the "old ones" symbolizes the end of the curse and the regain of the humanhood. Frog is another symbol used by the novelist.

3.1.6 Frog

According to Oxford Advanced learner's dictionary New 8th edition (2010: 602), "frog" is a small animal with smooth skin, that lives in water, it has very long back legs for jumping, and no tail. In fact, the quotation below uses "frog" as a symbol:

"Although I'd believed this for most of my life, I had no proof until prince Jorge came to visit and I met the frog of my dreams "(p: 1)

Obviously, the frog in the above passage does not refer to an animal; it has a symbolic meaning. The "frog", as used by Emma symbolises her beloved "Eadric".

3.1.6 Hand

Hand is a part of body at the end the arm, including the fingers and thumb, as mentioned in Oxford Advanced learner's dictionary New 8th edition (210: 676). As for the narrative under study, the hand is used symbolically. The following passage is a sound illustration:

"Husbands and wives who love each other are the exception, not the rule. Stop whining and be happy that he wants your hand at all. "(p: 230)

It is relevant to assert from the above-mentioned passage that "hand" has a symbolic meaning. In fact, it means more than a simple part of a human body. Stated differently, the "hand" symbolises the whole girl and her love. Symbolism in the expression "he wants your hand" is condensed in the form of metonymy. Although the narrator does not say it clearly, the above expression means that Jorge wants to marry Emma.

3.1.8 To look someone from head to toe

To look someone from head to toe is an expression, which indicates that there is scorn and lack of appreciation towards someone. The action of looking someone from head to toes often happens while two persons are arguing or discussing. The above expression is evidenced in the quotation below:

“so there you are! “she said, looking me over from head to toe just as she always did (p: 21).

Referring to the above highlighted passage, the expression “*look from head to toe*” symbolizes the feeling of negligence and displeased. As it is in the quotation, however, her mother is neglecting Emma.

3.1.9 Watch the tongue

Oxford Advanced learner’s dictionary New 8th edition (2010: 1677) states that “to watch” is to look at somebody or something for a time, paying attention to what happens. Likewise, the “tongue” is defined as a soft part in the mouth that moves around, used for tasting, swallowing, speaking, etc.

E.D. Baker in “*The Frog Princess*” uses the symbolic phrase “watch the tongue” as a symbol. This fact is evidenced in the following passage:

“The frog annoyed me. It was enough that I had to watch my tongue around my mother. I wasn’t about to do it around a frog as well. “(P: 3)

In the quotation above, “*watch the tongue*” does not mean to look at the soft part in the mouth. Instead, “Watch the tongue” symbolizes the attention that someone has to pay when speaking. Puts it simply, one has to check what he is going to speak before the utterance.” I had to watch my tongue” here, Emma wants to say that she should not say whatever in front of her mother; thus, she has control her speech. Another symbol used in E.D. Baker’s “*The Frog princess*” is “hungry eyes”.

3.1.10 Hungry eyes

“Hungry”, as stated by Oxford Advanced Learner’s dictionary new 8th edition (2019: 735) is the feeling that you want to eat something. Eyes are defined as two organs on the face that you see with. By contrast, “hungry eye” in the quotation below means something other than what is expected from the above definitions.

“I looked around, half expecting to see hungry eyes watching us from the muddy bank” (p: 40).

“*Hungry eyes*,” as used by the narrator symbolises all the creatures or animals whose favourite foods are frogs. Batter, Emma calls “hungry eyes” the animals which eat frogs.

4. CONCLUSION

This study deals with the narrative analysis of E.D Baker’s *The Frog Princess*. We have first of all analysed the style E.D. Baker uses in this novel to express her ideas. Then, we have examined the different literary techniques that the novelist uses to convey the message through the narrative under study. In fact, its literary writing seems to be a mere aesthetics of the original Anglo-American literature.

The second part of our study was devoted to the language functions and the linguistic forms; we have analysed some different aspects of the language functions. In this part, we studied the role or the interpretation of characters’ manner of addressing speech taking into account the relationships among them. From this analysis, indeed, it comes out from the study that the author expresses the emotive sentences and non-verbal communication words to provide readers with the mental insight that pilots them to a high level of interpretation. Hence, we have focused on a syntactic, pragmatic and semantic analysis.

In fact, we have demonstrated that the sentence structure in the novel entitled *The Frog princess* is most composed of minor and major sentences. Finally, we have dealt with semantic analysis; it comes to an end of this chapter that E.D. Baker sometimes over uses a number of words. Therefore, it is worth noting that this study has enabled us to find out E.D. Baker’s literary techniques in the handling of English language.

5. BIBLIOGRAPHY

- ANNA DE FINA, (2016), *The Handbook of Narrative Analysis* (Blackwell Handbooks in Linguistics)
- BRADFORD, R (1997), *Stylistics (New Critical Idioms)*. Dunfermline, United Kingdom
- CHAPMAN, R.L., (1988), *New Dictionary of American slang*. New York: Harper/Row
- CRYSTAL, D., DAVY, D, (2016), *Investigating English style*. London: Longman.
- DOUGAL LITTEL, M.C., (1996), *Prentice Hall Literature*, Annotated Teacher’s edition.
- ENKVIST, N.E., (2001), *Linguistic Stylistics*. The Hague: Mouton.
- FOWLER, R., (1986), *Linguistic Criticism*. Oxford university.
- GIMSON, A.C., (1972), *An introduction to pronunciation of English*. London: Edward

- GREEN, J., (1998) *The Cassel dictionary of slang*. London: Cassel Wellington: House
- HALLIDAY, M.A.K., HASSAN, R., (1976), *Cohesion in English*. London: Longman
- KATZ, JERROLD. (1977), *Propositional structure and illocutionary force*. New York:
- MIKO, F., (1978), *Style literature communication*. Bratislava : SPN
- Oxford Advanced Learner's Dictionary. New 8th Edition 2010.
- PAUL, F. Kisak, (2016), *Literary Genres: The techniques, Tone & Content of Literary composition*. New York: Harper/Row.
- SHORT, M., (1996), *Exploring the language of poems plays and prose*. London: Longman.
- TOOLAN, M., (1998) *Language in Literature. An introduction to stylistics*. London: Arnold.

